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American Art News

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NEW YORK, FEBRUARY 4, 1911.

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EXHIBITIONS

*Calendar of New York Exhibitions.
See page 6.*

New York.

- Blakeslee Galleries**, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
- Bonaventure Galleries**, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
- Canessa Gallery**, 479 Fifth Avenue—Antique works of art.
- C. J. Charles**, 251 Fifth Avenue—Works of art.
- Cooper & Griffith**, 2 East 44 St.—Specialists in old English furniture.
- Cottier Galleries**, 3 East 40th Street—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries**, 5 West 36th Street—Ancient and modern paintings.
- Duveen Brothers**, 302 Fifth Avenue—Works of art.
- Ehrich Galleries**, 463 Fifth Avenue—Permanent exhibition of Old Masters.
- V. G. Fischer Gallery**, 467 Fifth Ave.—Selected old and modern masters.
- The Folsom Galleries**, 396 Fifth Avenue—Selected paintings and art objects.
- Gimpel and Wildenstein Galleries**, 636 Fifth Avenue—High-class old paintings and works of art.
- J. & S. Goldschmidt**, 580 Fifth Ave.—Old works of art.
- M. Johnson-Brown & Co.**, 17 West 31st Street—Objects of art.
- Katz Galleries**, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
- Kelekian Galleries**, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Kleinberger Galleries**, 12 West 40th St.—Old Masters.
- Knoedler Galleries**, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Macbeth Galleries**, 450 Fifth Avenue—Paintings by American artists.
- Edward Milch**, 939 Madison Avenue—American paintings, etchings and engravings.
- Montross Gallery**, 550 Fifth Avenue—Selected American paintings.
- Louis Ralston**, 548 Fifth Avenue—Ancient and modern paintings.
- Scott & Fowles**, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
- Seligmann & Co.**, 7 West 36th Street—Genuine Works of Art.
- Tabbagh Freres**, 396 Fifth Avenue—Art Musulman.
- Arthur Tooth & Sons**, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
- H. Van Slochem**, 477 Fifth Avenue—Old Masters.
- Yamanaka & Co.**, 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

- Vose Galleries**. — Early English and modern paintings (Foreign and American).

Chicago.

- Henry Reinhardt**. — High-class paintings.

Washington, (D. C.)

- V. G. Fischer Galleries**.—Fine arts.

Germany.

- Galerie Heinemann**, Munich. — High-class paintings of German, Old English and Barbizon Schools.

- J. & S. Goldschmidt**, Frankfurt.—High-class antiquities.

- G. von Mallmann Galleries**, Berlin.—High-class old paintings and drawings.

- Dr. Jacob Hirsch**, Munich.—Greek and Roman antiquities and numismatics.

- Sackville Gallery**.—Selected Pictures by Old Masters.

- Shepherd Bros.**.—Pictures by the early British masters.

- Victoria Gallery**.—Old masters.

- Arthur Tooth & Sons**.—Carefully selected paintings by Dutch and Barbizon artists.

- Martin Van Straaten & Co.**.—Tapestry, stained glass, china, furniture, etc.

Paris.

- Etienne Bourgey**.—Greek and Roman coins.

- Canessa Galleries**.—Antique works of art.

- Compagnie Chinoise Tonying**.—Chinese antique works of art.

- Hamburger Fres.**.—Works of Art.



ROBERT LINDLEY,
the English Cellist
By Sir William Beechey.

Now at Brandus Galleries.

London.

- P. & D. Colnaghi & Co.**.—Paintings, drawings and engravings by old masters.

- James Connell & Sons**.—Original etchings always on view.

- Dowdeswell & Dowdeswells, Ltd.**.—Fine old masters.

- Knoedler Galleries**.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

- Obach & Co.**.—Pictures, prints and etchings.

- Wm. B. Paterson**.—Pictures and early Japanese color prints and pottery.

- Sabin Galleries**.—Pictures, engravings, rare books, autographs, etc.

- Kleinberger Galleries**.—Old Masters.

- Knoedler Galleries**.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

- Tabbagh Freres**.—Art Oriental.

- Arthur Tooth & Sons**.—Carefully selected paintings by Dutch and Barbizon artists.

- Stettiner Galleries**.—Ancient works of art.

The Metropolitan Museum has ready for delivery the catalogue de luxe of the Dutch paintings in the Hudson-Fulton exhibition. The price is \$50 per copy. The catalogue required one year in preparation.

ART DIRECTOR HERE.

Dr. Oldenbourg, Director of the old Pinakothek at Munich, nephew of Dr. Bode of Berlin, is here on a visit and will remain about four weeks. He will study the municipal and private collections in New York, Philadelphia, Baltimore, Washington and Chicago. He is completing a work on Thomas de Keyser.

THE SCHEMM SALE.

The exhibition and sale of the pictures owned by the late Peter Schemm, of Philadelphia, will be held at the American Art Galleries and Mendelssohn Hall, during the week beginning March 12 or about a week after the close of the Hoe sale, which will end March 3.

There are some 300 pictures in the collection, all modern, including some Barbizons and a few fine Schreyers. It is understood that the estate wished to postpone the sale until another and perhaps a better season for picture auctions.

THE ROME EXPOSITION.

The Jury on pictures for the coming International Exposition at Rome, composed of John W. Alexander, J. Alden Weir and William M. Chase, met at Budworth's last week, and inspected some 300 pictures offered in response to the general circular issued to artists. They accepted only 15, it is said, for the reason that there was not sufficient space in the U. S. Pavilion for more, the Commissioner General Harrison S. Morris having well filled the walls in advance with canvases he personally invited.

It is now too late for artists whose works have not been invited by the Commissioner or accepted by the Jury to exhibit in the International Section at Rome, as it is said some of the American painters resident in Paris, who were not numbered among the five invited by Mr. Morris, and who are said to be Frieske, Barlow, Richard Miller, Lionel Walden and Augustus Koopman, will do.

The U. S. Pavilion at Rome, where the many invited and the few Jury accepted pictures will be hung, is being erected at a cost of \$25,000 from plans by Carrere and Hastings, under the direction of Mr. Perkins of that firm. The total appropriation made by Congress for the expense of the representation at Rome was \$40,000, but this was afterwards increased, through the State Department, to \$55,000. The expenses of insurance and transportation to and from Rome of art works (the works are to be shipped by Italian steamers) is estimated at \$25,000 and the secretary, Mr. William Henry Fox, receives \$3,000 for his services. Fortunately the Commissioner General, through his wife, who is a daughter of the late Joseph Wharton of Philadelphia, is a wealthy man.

Although no list of the art works invited and accepted for Rome has been given out, every day brings the news of such works accepted or invited. John S. Sargent will be represented on his personal request by his well known portrait of Miss Thomas, the president of Bryn Mawr College, and his equally well known presentment of Gen. Leonard Wood, and John W. Alexander will send a recent figure work entitled, "Memories," two young women one at full length, one standing and the other seated, the former bending over the latter, and both with pensive expressions. The work has all his characteristic grace of line and refined and delicate color. Edward W. Redfield will not be represented.

OBITUARY.

John L. Kipling.

John Lockwood Kipling, father of Rudyard Kipling, died last Sunday at his home in Wiltshire, England. He was 74 years old, and well known as an artist, sculptor and author.

John MacWhirter.

John MacWhirter, died in London Jan. 28. He was born near Edinburgh in 1837 and was educated at Peebles and the School of Design, Edinburgh. As a painter of landscapes, a master of detail and technique, and as a scholar of botany, geology, and the natural sciences, MacWhirter for more than half a century had been considered one of the leading lights of the English scientific and art worlds. Honors were conferred upon him continuously from the time he was twenty-five years old, when he was elected an associate of the Royal Scottish Academy, to 1894, when he was enrolled in the Royal Academy.

He was the son of George MacWhirter, a wealthy paper manufacturer, and although his father hoped that the boy would follow a business career, only five months of his youth were spent in the counting house.

The first of his landscapes for which he was famed, was exhibited in 1869 and was entitled "Loch Coreisk, Isle of Skye." Other famous paintings were "Lady of the Woods," 1877; "The Three Graces," 1878; "The Track of the Hurricane," "The Sleep That Is Among the Lonely Hills," 1896, and "A Monarch."

Pictures by Childe Hassam.

Twenty-two oils and 62 watercolors, pastels and drawings by Childe Hassam, are on exhibition at the Montross Galleries, No. 550 Fifth Ave., through Feb. 14.

The oils, hung in the large gallery, comprise two Bar Harbor scenes, several outdoors at Grez and Nemours, France, eight interiors and outdoors with figures, and six outdoors, the last painted in Toledo, Seville, Cordova and Ronda, Spain. The watercolors, pastels and drawings have a wide range of subject, from the New England coast, N. Y. Harbor, Old Lyme, Conn., Oregon and the Harney desert, to Holland, Southern France and Spain. The artist is essentially a lover of and seeker after "summer and the sun," and the present display runs the gamut of high and hot color under tropical and sub-tropical sunlight. The oils, as a rule, are aglow with sensitive, throbbing color and sunlight, rendered with sincere sympathy and feeling.

Of the oils the simple truthful view of a street in Grez, France, with a female pedestrian passing, is the strongest, in its very simplicity. Here is nothing but a French provincial village street, and yet the painter has so rendered the blue and yellow wall surfaces, and so well placed the figure that one knows and feels the scene is real, yet made poetic. Delicious in tone and color and picturesque in composition is "The Old Bridge, Grez." "Bonnie Moore" is a delightful outdoors with figure, the blue of the filmy wrap beautifully painted.

One could wish that Mr. Hassam's female figures were less stiff, and more gracefully drawn and posed, but this can be forgiven in the charm of his color and air. The Spanish pictures in truthfulness of color and charm of composition could not well be excelled.

The pastels, watercolors and drawings are instinct with artistic feeling and appreciation, and are fascinating memoranda of travel in many lands, jotted down by a master hand.

BOSTON.

John Da Costa of London is showing until Feb. 8 at Doll & Richards' galleries four portraits recently completed. They are of Mrs. Marshall Fabian, Mrs. Charles Bruen Perkins, Miss Polly, the daughter of Mr. and Mrs. Edwin S. Webster and of a lady whose name is not made public.

In the same gallery there are some interesting old tapestries and hangings, including a Gothic tapestry, with an Old Testament subject, a Flemish tapestry, an Italian embroidered frontal or altar-cloth, and a very handsome piece of old brocade.

Thirty-eight works by modern Dutch masters are on exhibition at the Vose Galleries through Feb. 11. The display is one of the most representative imaginable for this country. It includes typical examples of Jacob and Willem Maris, Blommers, Neuhuys, De Bock, Weissenbruch, Ter Meulen, de Hoog, van Essen, Kever, Bosboom, Steelinck, Jurren, Snoeck, Broedelet, Gorter and Evert Pieters.

Philip Little is showing some recent landscapes at the Copley Gallery whose chief characteristics, according to Mr. Downes in the Transcript, are "breadth and carrying power." The canvases will be shown, by invitation, soon at the Corcoran Gallery, Washington.

Watercolors by Florence Robinson, a pupil of Harpignies, are on exhibition at the Cobb Gallery.

Sculptures by Charles Grafty and landscapes by Daniel Garber, the Pennsylvania artists, are on view at the St. Botolph Club.

The memorial exhibition of works by Winslow Homer will probably open at the Fine Arts Museum on Monday, the same day as the opening of a similar exhibition at the Metropolitan Museum, N. Y. It will remain open here for six weeks. Most of the works are loaned from Boston collectors and the majority are watercolors and will include the Adirondack and Canadian outdoor sporting subjects and the Nassau and Santiago views, with a few of the Tynemouth subjects. The oils will include the splendid marine, "On a Lee Shore," owned by the Providence School of Design.

WASHINGTON.

Dreicer and Co., of New York, American agents for Gorer, of London, are showing a small collection of Chinese porcelains at the V. G. Fischer galleries. Several of the pieces were formerly in the collection of Sir William Bennett. This collection includes a black Hawthorne vase with four panels depicting the four seasons; a "thousand-flowered" vase, richly enameled; a pair of dull yellow jars; a vase of the same color and a peachblow vase. Chinese porcelains cannot be duplicated and are rare, especially the pieces shown in this exhibition. The satisfaction in possessing a Chinese porcelain, is enduring; to one of acute taste it is a perennial delight.

James Henry Moser has finished several watercolors of this city in winter. The artist is at present busy arranging the annual exhibition of the Washington Water Color Club.

COLUMBUS (O.)

Julius Golz is arranging to exhibit here some of the works of the New York Independents. Among the artists who will be represented, are Robert Henri; George Luks who will show the "Madonna of the Vegetables;" William Glackens, Rockwell Kent and John Sloan, who will show the "Clown Making Up," "The Pigeon Flying" and "Night Throbbing Fountain."

CHICAGO.

The exhibition of students' work from the Royal College of Art, South Kensington, London, is now on at the Art Institute. It is part of a collection loaned by the British board of education and the work of scholarship students who have passed the examinations and receive a salary from the government during the four years' course. It is well worth seeing, says Miss McCauley in the Evening Post. The drawings from the schools of architecture and decoration are careful and full of color, showing that ideals of excellence have been upheld under good academic training.

The mural painting is especially interesting. The first composition sketches in opaque water color, the larger studies and finally the attempted mural painting show the progression by a thorough method. In a pictorial way it is pleasing, and the student in search of instruction will find it here illustrated by inspiring examples.

The etching class under Frank Short is confined to the ablest draughtsmen. They have been trained in every detail, and the results in prints are superior. Not only the method of Mr. Short but styles of personal individuality distinguish the work. The classes of sculpture and modeling are represented by photographs and the studies from the school of design following nature and historic patterns are forceful and dignified, while being reminiscent of William Morris.

DETROIT (MICH.)

Paintings by Jules Guerin, representing Oriental scenes; etchings and drawings by Lester G. Hornby, and "Homes of the Men of 1830," by Alexis Fournier, form three special exhibitions now on at the Art Museum. Nine paintings have been added to the permanent collection, including "Unfolding Buds," by W. L. Metcalf, purchased; "The Return of the Flock," Troyon, gift of E. C. Walker; "Hjorundford, Norway," by Askevold, bequest from Mrs. Minor; "Girl at Prayer," by Isabel Ross and "October Morning in New Hampshire," by W. L. Sonntag, bequests of Miss Mary Stevens; "Evening on the Dunes," by M. J. Iwill, gift of Charles L. Borgemeyer, and "Fifth Avenue at Twilight," by Birge Harrison, purchased. The cash gifts include \$10,000 from Miss Octavia William Bates, a former resident of Detroit, who died recently in Baltimore; \$3,053 from Mrs. Kate Minor, and \$19,000 from the city of Detroit.

BUFFALO.

There will be placed on exhibition at the Albright Art Gallery, next week, representative works by F. K. M. Rehn, Charles W. Hawthorne and Albert P. Lucas. Many canvases owned by private collectors and art museums were loaned and will be included in the collections.

Through the kindness of Mr. Richard Canfield, Buffalonians will see his collection of 34 of Whistler's best works, which will be exhibited at the Albright Art Gallery in March. This will be the first time that Mr. Canfield's entire Whistler collection has been loaned for public exhibition. Included in the collection is the famous Rosa Corder, with five other large oils, the matchless series of Venetian pastels, watercolors, pen and ink drawings and pencil drawings.

SAN FRANCISCO (CAL.)

An interesting exhibition of 75 pictures by Gottardo Piazzoni an artist of this city, has been open in the Sketch Club. The pictures covered a wide range in subject. Many were local, but several were scenes from Italy and France.

IMPORTANT AUCTION SALES.

The art collections of the late Eugene Benson, the artist, who died in 1908 will be sold today at auction at a Fourth Ave. gallery. The collections include old Italian brasses, majolica, woodcarvings, etc., and were mostly formed in Rome and Venice, where the painter lived for 37 years. Benson was an associate of Homer Martin, Winslow Homer, Eastman Johnson and Sandford Gifford. The furniture and other objects offered are a portion of the collection Mr. Benson made, for his own use, and under exceptional circumstances, before every antiquarian shop in Italy was flooded with forgeries and replicas of every form of antique household stuff. Each object was chosen by a man who knew its interest or value, and the authenticity of each piece is unquestionable.

On Friday and Saturday afternoons next, Feb. 10, 11, there will be sold at auction by Mr. James P. Silo at the Fifth Ave. Art Galleries, No. 546 Fifth Ave., a number of unusually fine Renaissance, and some equally good Flemish tapestries, together with a varied assortment of fine and rare old furniture, forming the collections of the Count X of Paris. The furniture is well worth the attention of collectors, as it includes a number of quaint Renaissance chairs and other pieces, a Spanish Borgogne, and in particular a suite in Aubusson, period Louis Philippe, and which recalls the famous Louis XV Chantilly suite.

CLEVELAND, O.

De Guise Cleveland Hite, an artist of this city, announces his engagement to Margarette, Duchesse De Shasso, of France. He will sail on the Kaiserin Auguste Victoria, Feb. 11, for Paris, where the wedding will take place.

ART FIRMS CHANGE.

The partnership agreement of the firm of H. O. Watson and Co., No. 16 West 30 Street, having expired by limitation, Mr. Parrish Watson has left the firm and associated himself with Mr. Edgar Gorer of London and Dreicer and Co. of New York, to deal in fine porcelains, art objects, etc. The new firm has established a small gallery at No. 563 Fifth Ave., on the second floor over the Dreicer jewelry store.

Mr. H. O. Watson continues the business of the old house at the old location, and has now on exhibition there a dashing little head of a girl by Goya, in his bravura style, and thoroughly typical and alluring, an important example of Daubigny, an unusual subject, a gray building at Barbizon, painted on a Spring day, the silvery tone and atmosphere suggestive of Corot, but with all Daubigny's characteristic sentiment, and a sunset in the forest of Fontainebleau by Theodore Rousseau, a strong and also an unusual example. These three works from a private collection are all exceptional examples of the painters.

Cottier and Co., over which house Mr. Walter P. Fearon presides, announce that, owing to growing demands by patrons for the services and experience of the house in decorative work, and especially for an expression of its taste in the art furnishing of residences, they have induced the well known decorator, Mr. C. Victor Twiss, for many years general manager and vice-president of the A. E. Davenport Co., to enter the firm. Mr. Twiss, it is further announced, will take the place on the Board of Directors and that of vice-president, formerly held by the late Frederick S. Wait.

Exhibition Calendar for Artists

CARNEGIE INSTITUTE, Pittsburg, Pa.

Fifteenth annual international exhibition of oils.

Entry blanks from Europe before.....	Feb. 28
Entry blanks from America before.....	Mar. 13
Collections in Europe.	
London by Dicksee & Co., 7 Duke St.....	Feb. 15-18
Paris by Paul Navez, 76 Rue Blanche.....	Feb. 15-18
Collections in America.	
New York by Budworth, 424 West 52 St.....	Mar. 15-18
Philadelphia by C. F. Haseltine, 1522 Chestnut St.....	Mar. 15-18
Boston by Stedman & Wilder, Trinity Pl.....	Mar. 15-18
Chicago by W. Scott Thurber, 203 Michigan Blvd.....	Mar. 15-18
Jury meets in Pittsburgh.....	Apr. 6
Press View.....	Apr. 26
Opening of exhibition.....	Apr. 27
Closing of exhibition.....	June 30

ROME INTERNATIONAL EXPOSITION, U. S. Pavilion.

Opening of exposition.....	Mar. 27
Closing of exposition.....	Nov. 1

NATIONAL ACADEMY OF DESIGN, 215 West 57 St.

86th annual exhibition.	
Exhibits received.....	Feb. 22, 23
Varnishing Day.....	Mar. 10
Opening of exhibition.....	Mar. 11
Closing of exhibition.....	Apr. 16

IN AND OUT THE STUDIOS.

A cable to the Sun from Berlin states that the Kaiser has refused to confer the order Pour le Merite on Auguste Rodin, although the sculptor was unanimously recommended by the Academy of Arts. The Kaiser has always opposed modern tendencies in art.

Theodore K. Pembroke is holding an exhibition of decorated screens in his 67 St. studio. These are representative of the Louis XIV, XV, and Adams and Colonial periods. The framework is original in design and elaborately carved and toned to effectively set off the paintings by the artist himself. The paintings are good in color and are poetic in sentiment and feeling. The exhibition closes today. It has been well attended and successful, many sales having been made.

S. Montgomery Roosevelt, the portraitist, whose portrait of the late Oliver H. P. Belmont is reproduced on this page, has won reputation of late years, not alone for the prominent men and women he has painted in New York, London and Paris, but for the sincerity of his work. A pupil of Benjamin Constant, and other famous French painters, his work has still marked individuality. His aim is to get the outline and character of a sitter in a single sitting, then to add details in further sittings. He rarely effaces or changes what he has painted after careful study of his subject.

One of his early sitters was Mr. Thomas B. Clarke, who selected him to paint his portrait for the Lambs' Club. A recent and successful work is a portrait of Mr. Louis Gilot, vice-president of the Etchers' Society in Paris, which will hang in the coming Spring Salon. Freshness of color and grace of line, characterize this, as well as other works. "Premier Coup" is his motto and hence the directness in his work.

At his Sherwood studio, the artist now is painting a full length standing portrait of Mrs. George Albert Burt. It is a dignified work, well composed, good in color and an excellent likeness. A proof of the esteem in which Mr. Roosevelt is held in France, is his recent decoration as a Chevalier of the Legion of Honor.

Richard Maynard is painting a full length portrait of Miss Grace Koehler. A recently completed portrait by this artist was of Mrs. Martin J. Littleton. He is now at work upon a composition picture.

An important canvas by Gustave Wiegand representing the "Old Courthouse at Richmond, Staten Island," has recently been purchased for Richmond county by the Hon. Lester W. Clark. It has been

hung in the old courthouse at Richmond pending the completion of the new one at St. George.



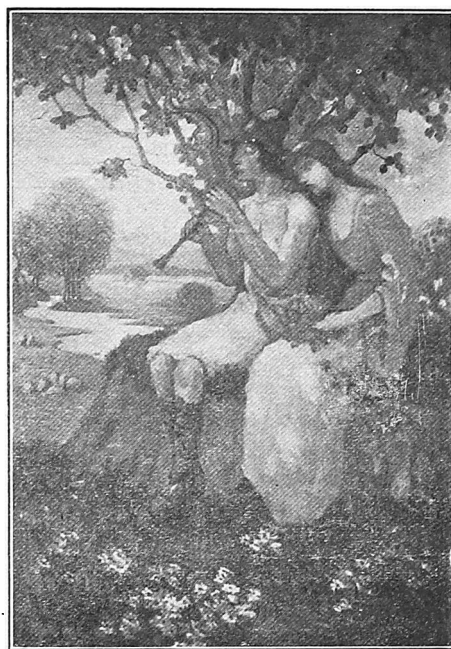
THE LATE OLIVER H. P. BELMONT,
By S. Montgomery Roosevelt.

A characteristic New York street scene, in which good tones and a harmony of color prevail, by Colin Campbell Cooper, has been selected for the Roman exhibition. At his Gainsborough studio there is an interesting group of landscapes painted in Europe during the past summer, among them one of Laufenberg, with a depth of rich color and tenderness, especially good. At the Texas State Fair, the only medal offered was awarded to this artist for his "Church at Abbeville," which was purchased for their permanent exhibition. At the Buenos Ayres exhibition his "Blizzard, New York," received a silver medal, and was purchased for their permanent exhibition.

Content Johnson's "Silence and Twilight" was recently purchased by Mr. R. W. Brixey, and "French-Canadian Gardens" was bought by Mr. T. Gordon Greenway. She is now painting a full-length portrait of Mrs. Cornelia Colt Davis.

Charles Hoffbauer, the French painter, has taken a studio at the Mansfield, 12 West 44 St., where he has been busy during the past few months painting New York life as seen in its restaurants, cafés, streets, rivers, bridges, etc. It is New York by night that appeals most strongly to the painter and his original viewpoint is ably revealed by his strong presentation of his subjects. His exhibition, which will open at the Knoedler galleries on Feb. 13, will be of interest to all New Yorkers, whether art lovers or not.

Elizabeth Finley is busy in her Mendelssohn Hall Studio painting composition figure pictures. She will soon begin a group of portraits. When these are completed, about the end of March, she will go to Spain to make copies of Velasquez and Titian.



THE MUSICIAN,
By L. D. Yacobian.
At K. Aharonian, 24 West 32 St.

Lovers of antiques of the near Orient will find several good pieces included in an exhibition at the art rooms of Mr. K. Aharonian, No. 24 West 32 St. There is also a collection of 16th century Persian miniatures, and one of Sultanabad vases.

Of especial interest are several small Greek figures. L. D. Yacobian has also on exhibition in the same rooms, several of his paintings. The artist is a graduate of the Yale School of Fine Arts and was awarded the Wm. Wirt Winchester Fellowship in 1906 for his "The Musician," reproduced above.

At his Sherwood Studio, E. Irving Couse is showing a strong portrait of a War Chief of the Pueblo Indians. Other works equally interesting, the result of his Summer's work at Taos, New Mexico, are also shown.

At his Gainsborough Studio, Edward Potthast has completed a group of Alpine scenes, painted last Summer. Crisp virile impressions, they convey a truthful, convincing impression of the grandeur of mountain scenery. He has begun a large canvas of the Grand Canyon which promises interesting and original results.

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Robert Henri returned a few days ago from a visit to Columbus, Ohio, where he gave a talk at the Impressionists exhibition now on there, after which he gave a lecture at the Toledo Museum of Art.

At her Van Dyck Studio, Marion Swinton is painting a portrait of Mrs. S. McNulty and also one of her little son. The latter, which is near completion, is charming in freshness of color and direct handling. This artist is having a busy and successful winter, not only with portraits, but with the sale of landscapes and genres. Mr. D. B. Harrison recently purchased eight of her works for his private collection.

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Allied Artists' Ass'n . . . 67 Chancery Lane
W. M. Power . . . 123 Victoria St., S. W.

MUNICH.

Galerie Heinemann . . . 5, Lenbachplatz

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Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
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Comptoir National d'Escompte . 2 Place de l'Opera
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel
Lucien Lefebvre-Poinet . . . 2 Rue Brea

INVITED AND ACCEPTED PICTURES.

As will be seen by the news story published elsewhere in our columns regarding the arrangements for the American display at the coming International Art Exposition at Rome, the Jury, composed of those eminent painters, Alexander, Chase and Weir, and who met in New York last week, evidently had little work to do. The fact that they accepted only 15 of the 300 works offered in response to the general circular of invitation, would seem to evidence that so many pictures had been previously personally invited by Commissioner Morris, that the comparatively limited hanging space in the United States Pavilion at Rome, and which we understood has narrowed down the exhibit to 200 oils and 100 watercolors, would not permit of the Jury's selecting more than the fifteen chosen.

The question will now undoubtedly be raised why if most of the art works were to be invited, should there have been any necessity for a Jury? The further question as to whether the Commissioner has been able to select a better and more representative lot of art works than the excellent Jury he named, will be argued in the Studios later when the full list of the pictures chosen is given out.

There are undoubtedly many objections to the Jury system, but those artists who are now shut out from any representation at Rome—we refer to those who offered works for Jury inspection from the general circular of invitation to so offer their works, as it is now too late for representation in the International Section—will doubtless incline towards the Jury system.

The Commissioner presumably found himself confronted by a dilemma and only careful study of the list of artists to be represented at Rome will enable artists and art lovers to decide whether he has impaled himself on either horn of said dilemma. Whether or not, in other words, he has done wisely in trying to combine personal invitation and a Jury, remains to be seen.

Architectural League Exhibition.

The twenty-sixth annual exhibition of the Architectural League of New York opened to the public in the Fine Arts Galleries, No. 215 West 57 Street, on Sunday last, Jan. 29, and will continue there through Feb. 18. The press view was held on Friday, Jan. 27, the annual dinner in the Vanderbilt Gallery, which was this year unusually good in every way and especially in the few and brief speeches—notably those of Mr. Charles R. Miller, Congressman Sladen and Borough President McAneny, the same evening, and the private view on Saturday last.

Through regrettable and unexplainable carelessness of management, there were no catalogues ready for the art writers, and the few supplied on Saturday were soon exhausted, so that this notice is necessarily written from hasty and hurried notes, while no photographs of any of the interesting exhibits could be procured for reproduction in the *Art News*. It is to be hoped that these defects will be rectified another year.

The Allied Arts are all adequately represented in this year's display, which with the subordination, almost elimination, of the erstwhile overpowering and disproportionate showing of architectural plans and elevations, will be found most interesting and attractive by the art public. Among the 835 exhibits are many beautiful mural paintings and decorations, some good sculptures and a rarely good display of drawings, many in color, and cartoons. The prizes were awarded as follows:

The Henry O. Avery \$300 prize for the best design for a mural fountain to be placed on the wall of a building at the intersection of two streets to Lawrence M. Loeb, architect; Henry Krueger, painter, and George Lober, sculptor. Mention was made of the designs resulting from the collaboration of H. Van Buren Magonigle, architect; E. M. Magonigle, painter, and Leo Lentelli, sculptor, and of that bearing the names of Charles W. Foster, architect; Robert K. Ryland, painter, and Edmund Quatrocchi, sculptor.

The sculpture prize was given to A. Phimister Proctor for the two tigers of

heroic size, presented by the class of 1879 to Princeton University; the League medal for painting to Edwin H. Blashfield, for his "Youngstown Pendentives," and honorable mention for painting to Barry Faulkner, recently from the American Academy in Rome, for his mural "Heroes of Antiquity," for Mrs. E. H. Harriman's country house at Arden, N. Y. No prize for architecture was awarded, the committee reporting that no one exhibit was considered sufficiently worthy, a strange decision with the dignified and beautiful designs for the new West Point buildings by Cram Goodhue and Ferguson, those for the new Penna. Station in New York by McKim Mead and White, and of the William Rice Institute at Houston, Texas, recalling the Taj Mahal, by Cram, Goodhue and Ferguson, all on the walls.

The murals which will attract the most attention and study are Barry Faulkner's "Heroes of Antiquity," above noted, with stiffly posed figures and awkward composition, but aglow with color, and having a certain striking effect, revealing close study of Pinturicchio; W. De L. Dodge's large and theatrical allegorical composition, "Dream of Orpheus" too much like scene painting, but well drawn and composed and with some delicate color; F. Dana Marsh's symbolical "Engineering" a serious and strong work too hot in color, but finely balanced in composition, Ella Condie Lamb's "Angel" beautifully drawn and gracefully posed and delicate and refined in color with sweet expression, and works by Carlton T. Chapman, Vincent Aderente, Kenyon Cox, G. Cimiotti, Robert Reid, E. Peixotto, Robert Ryland and others with a dashing sea piece by Reuterdahl.

The drawings by Blashfield for the Youngstown, Ohio, Court House, for the Hudson County Court House, again by Blashfield and Kenyon Cox, a decoration for the Pittsburgh Court House by Albert Herter, and some decorations and carvings by William Laurel Harris for the Paulist Church, N. Y., antique in feeling and treatment reviving the symbolism of early Roman art and very effective, are the best of the exhibits of the kind.

Among the architectural exhibits, not above mentioned, the best are the Forest Hills Sage Foundation by Grosvenor Atterbury; the imposing and beautiful University of Minnesota building by Cass Gilbert, the new Havana railway station by Kenneth Murchison and the Fulton Memorial Water Gate by H. Van Buren MacGonigle.

A colossal female figure by Charles Keck, very impressive and finely modeled, a large and beautiful memorial relief by Daniel C. French, Soldiers' Memorial for Albany by H. A. MacNiel, and relief figures for the Federal Building at Cleveland by Isidore Konti, are among the best sculptures.

In his opening address at the annual dinner, President Boring urged the establishment of a State Art Commission, which should work against the acceptance of inferior art works, and for the erection and artistic adornment of public buildings.

The National Gallery of Canada has acquired through purchase from the Montross gallery, "Oxen Drinking," by Horatio Walker.

A cable from Antwerp states that an art collector, Mons. Menke, recently dropped a lighted match in his studio, causing a fire which destroyed several old masters, including examples of Rubens, Van Dyck and Teniers, valued at \$40,000.

CORRESPONDENCE.

Academy of Design Defended.

Editor *American Art News*.
Sir:

Recent criticisms of the National Academy of Design by those honestly ignorant of its aims, or purposely ignoring them, may have led some of the unthinking public to believe the Academy was a close corporation as charged, and only local in its character. There is no use going into a long argument to the contrary, nor do I care to enter into any controversy, for we are bound to hear the same from time to time, as some artist imagines his art not appreciated, or some knocker at the door is unwelcome.

The first of these charges is easily refuted by referring to any of the recent catalogues of the Academy Exhibitions where it can be plainly seen that the non-members greatly exceeded the members in the number of works exhibited. I might also state, for the information of those who are really honest in this criticism, that many works by members—even those by members of the jury—are rejected at each exhibition. The charge that there is nothing national about the Academy is absurd. What makes a body national if it is not that all parts of the nation are represented, and what body in the United States can boast of this as can the Academy? An artist making a reputation, or striving for one, does not usually remain in a state where there is little encouragement for art, but goes abroad, or comes to New York, the art centre of this country. Thus, the Academy is, not only national, but really international, as its members have come from the following States and foreign countries:

Ala., Cal., Conn., Del., Ill., Kansas, Ind., Ky., Maine, Mass., Md., Mich., Mo., N. H., N. J., N. Y., O., Pa., R. I., S. C., Tenn., Va., Vt., Wash., D. C., and Wis.; also Austria, Brazil, Denmark, England, France, Germany, Hungary, Holland, Ireland, Italy, Sweden and Uruguay.

It might as well be said that our Congress was only a local affair.

We are also informed by our critics that our exhibitions are inferior to those held in Washington, Pittsburg, Chicago or Philadelphia. This charge is, as far as the number of exhibits go, unfortunately true, for we have not the building in which to exhibit and cannot force a quart into a pint measure. But the time is coming when we will have what we are striving for, and this will be hastened if the gentlemen who are trying so hard to find faults (which if exist, can easily be remedied) will turn their attention to the fact that art in this country is fast becoming the best in the world, and the Academy is, and will continue to be, the motherhead, with its splendid traditions of nearly ninety years and its unrivaled membership. If the works of Academicians and Associates were withdrawn from the exhibitions in the above-mentioned cities, what would be left? Practically nothing!

Now for one last word. When the Academy has its permanent home it will, we hope, also be the home of the Architectural League, the National Sculpture Society, the Water Color Societies, the Mural Painters and other bodies, each under its own name and management as at present, but exhibiting in one great annual exhibition that will be the art event of the year. And mark this, it is coming—right here in New York, and the National Academy of Design will "make good."

Harry W. Watrous.

New York, Feb. 1, 1911.

NECKLACE FOR PICTURES.

A cable to the Sun from Paris says that the Count de Choiseul, brother of the Duke de Choiseul-Praslin, who married Mrs. Hamilton Paine, and recently figured with his wife in the D'Aulby case, exchanged five pictures, claimed examples of Van Dyck, Hals, Rubens, Ten Eyck and Lely, which he had bought from the dealer Van der Perre in the Rue Georges, for \$4,200, for a pearl necklace, with a M. Walter, a jeweler, for \$18,000. The Count claimed that the pictures belonged to the de Choiseul galleries but Mr. Walter learned that the house where he saw them belonged to Mme. Serrano. He also learned that the Count had sold the necklace for \$8,200. As he was not paid on April 15 last, the date set, for his necklace nor since, he has lodged a complaint against the Count, a go-between named Pfister, and Van der Perre.

LONDON LETTER.

London, Jan. 25, 1911.

A picture on view at the Mendoza Gallery, in New Bond St., "There is no Death," by Italo Sabartini, is attracting great attention. It emphasizes with force the reality of a continued personal existence.

A recent exhibition at the gallery of Mr. W. B. Paterson (5, Old Bond Street), says The Connoisseur, showed the late Sir Francis Seymour Haden in the guise of an artist in watercolor and charcoal. The bulk of the water-colors were early work anterior to his success as an etcher. They were all distinguished by vigor; but, as compared with the master's etchings, displayed promise rather than performance. Some were curiously reminiscent of the works of the older school of watercolor painters, and were not distinguished by any marked originality of outlook. The charcoal drawings belonged to a later period, several of them, all those dated bearing the dates 1878-9. These were broad and atmospheric, a little sombre in treatment, but, as a rule, finely composed and marked by a fine conception of tonal values. That they were as original or as great as his etchings, however, could not be said.

Warwick Goble's watercolors illustrating "Japanese fairy legends," shown at the galleries of the Fine Art Society, inevitably invited comparison with Arthur Rackham's more robust drawings, especially in the examples in which the coloring was reinforced by pen work, yet there is this essential difference between the methods of the two illustrators, that while Mr. Rackham uses color only as an adjunct of his line, with Mr. Goble, pen work is of little vital importance, and he is quite as happy when he dispenses with it altogether. The watercolors at the same gallery by Lady Louisa Charteris were those of a clever amateur, a little undecided in texture, but bright, pleasing, and natural.

Recent information is to the effect that the British Museum may not get the collection of Egyptian and Assyrian treasures left to it by the late Lady Meux. A clause in her will requires the collection to be kept together, while a rule of the Museum stipulates that all valuable collections shall be scientifically classified and arranged. As a way out of the difficulty it has been suggested that the bequest would make an excellent exhibition for some large city in the British empire.

The controversy over the famous Wax Bust continues. Dr. Bode still hopes to change the verdict of a majority of German artistic opinion which has been passed against his Flora bust, and in the recent issue of the official reports of the Berlin Museum, he cites further evidence to support his view that, if the bust did not come from the studio of Leonardo, it is certainly the product of the Italian school. Among other experts, he mentions M. Edouard Bouet, the Parisian expert and restorer in the technique of sculptures in clay, ivory, and wax, who has written a letter to Dr. Bode in which he says in part: "I am convinced that this bust cannot be the work of Lucas. The whole style points to its being the production of a great master. The appearance of the material, the tone of the wax, the patina, all are identical with numerous works in wax of the XVI and XVII centuries, which I have had to repair. I have had some practice in distinguishing between what is genuine and what is counterfeit, and I am convinced that the Flora bust is an old work of the Italian school."

OEHME PICTURE SALE.

For the 93 pictures, mostly oils, which formed the stock of Mr. Julius Oehme, the veteran dealer, who has retired from business, Mr. Thomas E. Kirby obtained an announced total of \$56,595, at Mendelssohn Hall, Friday evening, Jan. 27. This was a disappointing result, as it had been hoped that Mr. Oehme, for whom general sympathy in his illness and consequent forced retirement is felt and expressed, would realize more from the dispersal of his good stock, which is said to have cost him about \$100,000.

But the season is not a good one for picture auctions, and some of Mr. Oehme's stock had become old fashioned, as for example the examples of Kaemmerer and Kowalski. The Barbizons and Dutch pictures in the sale were not well supported by the dealers, and some went at almost bargain prices. The excellent Diaz, which sold for \$4,600 and which was secured by Mr. P. J. Goodhart, is said to have cost Mr. Oehme some \$11,000.

The dealers were out in force and among those present were Messrs. Schauss, Reinhardt, Vose, Glucksmann, Durand-Ruel, Knoedler, Scott and Fowles, Fay, MacDonald, Schultheis and Thompson. There were comparatively few private buyers, but among these were Messrs. Hugo Reisinger, who secured a good Pissarro for \$1,075, A. A. Healey, who picked up an excellent De Bock for the low price of \$210, P. J. Goodhart, and M. M. Lehman.

Following are the pictures, artist, buyer's name where possible, and prices:

"Return to the Barn," Mauve; Knoedler & Co.	\$725
"Reflecting," Israëls; H. Reinhardt.	2,700
"Home Life," Blommers; C. Fleermanns.	575
"Return from Fields," Israëls; C. Fleermanns.	1,050
"Children on the Beach," Blommers; Knoedler & Co.	3,100
"Fontainebleau Forest," Diaz; P. J. Goodhart	4,600
"Study of a Cow," Troyon; W. Henderson.	600
"Morning in the Valley—An Italian Idyl," Corot; W. S. Edwards.	4,800
"Village at Sunset," Rousseau; John Johns.	775
"Cattle in the Pond," Dupré; W. W. Seaman, agent.	2,200
"Fisherman's Hut," Corot; C. Fleermanns.	625
"Sunset Barbizon," Daubigny; A. A. Healey.	850
"Château de Gournay sur Aronde," Dupré; E. Meyer.	600
"Evening on the Loire," Harpignies; P. J. Goodhart.	825
"Morning in the Valley," Harpignies; W. Henderson.	560
"Calm Evening, Holland," Jongkind; Knoedler & Co.	575
"Vironcourt in the Vosges," Monchablon; H. Schultheis.	550
"The Ruin," Harpignies; W. Henderson.	500
"The Grand Canal," Ziem; Otto Burnet, agent.	1,225
"L'Océan d'Issy," Cazin; C. A. de Bosch.	2,000
"Dordrecht," Boudin; Durand-Ruel.	650
"Apple Trees in Blossom, Eragney," Pissarro; Hugo Reisinger.	1,075
"The Old Mill," Thaulow; H. Schultheis.	580
"Souvenir of Cape Martin," Harpignies; M. H. Lehman.	3,800
"A Cavalier of the Regency," Roybet; E. M. Maguire.	500
"Departure of the Bridal Party," Detti; P. J. Oettinger.	625
"A Normandy Farm," Marie Diéterle; E. C. Schaefer.	3,700
"Leading Cow," Mauve; Holland Art Galleries.	410
"Dropped Stitch," J. Weiland; Daniel Huber.	380
"Gathering Fagots," E. Pieters; Otto Burnet, agent.	500
"Italian Landscape," Corot; N. Kuenster.	230
"Meditation," Henner; Knoedler & Co.	475
"The New Novel," Dagnan-Bouveret; W. C. Thompson.	425
"Merry-Go-Round," F. Kaemmerer; Holland Art Galleries.	300
"Reflections," Victor Bauffé.	50
"Barking the Trees," Jan Van Essen.	80
"Mother and Baby," Kever.	145
"Rotterdam—Winter Evening," Van Mastenbroek.	75
"Nieuwaven—Moonlight," Van Mastenbroek.	55
"Homestead by Lake," J. H. Wijsmuller.	60
"Return to Barn," Willem Steelink.	80
"Shepherd and Flock," Willem Hamel.	80
"Forest of Fontainebleau," Diaz.	300
"From My Studio Window," Cazin.	290
"The Despatch," Prof. C. Seiler.	100
"Normandy Fishwomen," Isabey.	250
"Watering Horse," Constable.	250
"On the Dunes at Berck," F. Tattegrain.	190
"Lady of the Regency," J. Beraud.	250
"Sortie du Conservatoire," J. Beraud.	320
"Confidences," Meissonier.	450
"Ecstasy," Gabriel von Max.	300
"On the South Coast," Leader.	185
"The Gossips," Joseph Bail.	425
"Farmhouse at Quimperlé," Thaulow.	235
"Itinerant Musician," V. Mareh.	210
"River in Flood," Georges Michel.	350
"Moorish Lady," A. Fabrès.	90
"Interrupted Novel," G. Signorini.	155
"Pastures by the River Yssel, H. G. Wolbers.	75
"Fishing Harbor," De Bock.	210
"Return of Flock," Willem Steelink.	135
"Fresh Breeze," De Bock.	310
"Mills at Gorinchem," K. Klinkenberg.	140
"Young Woman Spinning," Willem Jorissen.	175
"Canal—Rotterdam," Van Mastenbroek.	350
"Cottage on Canal," A. J. Van Driesten.	115
"Dutch Trawlers," G. M. Munthe.	125
"Windmill Beside Pond," J. C. Van Reekum.	150
"Feeding Pet Goat," Willy Martens.	300

"Plowing on the Hillside," Van der Weyden.	200
"Hauling Timber," J. R. Leurs.	275
"Sheep in Pasture," J. R. Leurs.	260
"Delftshaven—Sunset," Van Mastenbroek.	400
"New Born Lamb," Van der Weele.	250
"With Grandfather," Jan Z. Tromp.	425
"The Eavesdropper," F. Brunery.	300
"In the Garden," A. Aublet.	100
"Exciting Drive—Wallachia," Von Kowalski.	285
"Caring for the Flowers," Laisement.	250
"Tea Roses," Adolphe Piot.	425
"Evening," Frans Langeveld.	110
"Still Life," Hermann G. Kricheldorf.	70
"La Ferrière," Julien Dupré.	385
"The Sultana's Coffee," Antonio Fabrès.	480
"Music Student," F. H. Kaemmerer.	250
"Arranging the Flowers," A. Lynch.	200
"Voorburg, Holland," Chas. P. Gruppe.	325
"Mlle. Marie Louise B," G. Courtois.	300
"The Bathers," Von Kowalski.	175
"The Windmill," Henry G. Dearth.	290
"Return from the Christening," L. Schmutzler.	275
Total	\$56,595

BLAKESLEE-CRIMMINS SALE.

A total of \$55,967 for 124 oils from the collection of Mr. John D. Crimmins and the Blakeslee Galleries, was the announced result of the sale of said pictures at auction at the Clarke Art Rooms, No. 5 West 44 St., on the evenings of Jan. 25-26.

The collection was not a harmonious one as Mr. Crimmins' pictures were chiefly moderns, and the Blakeslee offerings were old historical portraits. Among the moderns which attracted the most attention Firmin Girard's "Flower Seller" brought \$1,500, and Munkacsy's "Feeding the Favorite," \$2,750. Two cabinet Corots of good quality, brought \$1,900 and \$1,600 respectively.

Other pictures which were knocked down for fair figures with artists' names, buyers and prices, were:

"Peasants by River," Aimé Perret; Charles H. Traiser.	\$560
"Cavalier, Louis XV Period," C. Detti; Henry Droscher.	650
"The Wreckers—Off the Isle of Wight," Morland; Henry Droscher.	650
"Maplehurst at Noon," Thomas Allen, Jr.	750
"Mrs. William H. Gray."	700
"The Baptism," Bouguereau; Eugene Lowe.	1,500
"Italian Quarter in Paris," Ribera; agent.	450
"The Curé's Birthday," Grison; Sneider.	675
"Italian Flower Girl," A. Piot; Walter Kerr.	460
"My Studio Window, Montclair," Geo. Inness.	475
"Guard and His Dog," Villegas; Reynolds.	425
"Lady at Toilet," Frans Van Mieris; Eugene Lowe.	500
"Landscape," Robert C. Minor; Henry Droscher.	875
"The Carbineer," Meissonier; W. H. Webster.	850
"Landscape and Cattle," J. H. L. de Haas; Frank Henderson.	1,700
"Lady at Spring," Nicolaas Maes; H. Dimont.	1,500
"The Old Mill," Constable; H. Macdonald.	800
"Napoleon and His Generals Consulting," Guido Sigriste; Henry Droscher.	

NEW ART CUSTOM RULES.

Secretary MacVeagh has issued new customs rules to govern the importation of art objects. Art works not less than 20 years old, in future, include tapestries, paperhangings, glass windows, clocks for ornament, or household furniture. All such articles must pay duty. Bronzes, paintings and furniture, more than 100 years old, will continue to come in free, but must be bona fide works of art under a liberal interpretation of that term.

YOUNGSTOWN (O.)

Arrangements are being made by Charles Owsley with the Pennsylvania Academy to exhibit 100 pictures here, next month. Among the artists whose works will be on view are: Thomas P. Anschutz, Charles Grafty, Alice Barber Stevens, Hugh H. Breckenridge, Mary Butler and Nicola d'Ascenzo.

DUVEEN TRIAL POSTPONED.

The case against the firm of Duveen Brothers on indictments charging undervaluation was called in the U. S. Circuit Court last Monday. Neither of the defendants, Messrs. Henry J., and Benjamin Duveen was present, and the case was set for trial March 6.

The painting of the "Virgin and Infant Christ," attributed to Quentin Matsys, has been stolen from a private house in Antwerp. It is valued at \$20,000.

PARIS LETTER.

Paris, Jan. 25, 1911.

Manuel Barthold has returned to his Paris studio, after spending some months in Zeeland, Holland, where he laid the foundation for his two Salon pictures, on which he is now working. In addition to studies of Dutch peasants, he has painted many landscapes, which he intends to use in future important work. It will be remembered that this American painter was awarded a silver medal for his "Holland Girls," a large canvas exhibited in the International section of last year's International Exposition at Buenos Aires. "Femme à la Poule," and "Le Livre Neuf" are two of his pictures bought by Madariaga, who placed them in his special Salle in the Buenos Aires Museum.

The exhibition of pastels by Arthur Wardle at the Tooth Galleries is one of animal life studies and show strong draughtsmanship, action, play in line character and color. "Tigre buvant," has a beautiful scheme of color; "Sauvé, Lionne et Lionceaux" is strong in action; "Seigneurs du Nord—Ours Polaires" has every quality of a watercolor in the transparency of its deep blue sea; its color scheme being blue and white. "Surprise" has strong beautiful color, with intense nervous interest. "L'Alerte—Pumas" is a strong silhouette in grays.

The Little Salon of the Cercle Volney, which recently opened, contains as usual a number of interesting works, including a bust portrait by Bonnat of a young woman in blue, a bust portrait of a man by M. Cormon and two portraits by Gabriel Ferrier, one of a Colonel and another of a member of the Institute, both in uniform. There are also two portraits of huntsmen by M. M. Dawant and Marcel Baschet respectively; two portraits "in the little," by M. Weerts, a delicious presentment of a child in ball costume, in the manner of Velasquez, by Raymond Woog, and also a portrait of a little girl by Paul Chabas.

It is to be regretted that the two fine portraits sent by Jules Cayron should be so badly hung, as they deserve a better place. The same remark applies to the portraits shown by Richard Hall. Other good portraits are shown by Parera, Triquet, Saint-Pierre, Muller, Guillemet, Georges Claude, Boisselier, de Cool, Fournier, and one of M. Porel by Jean Sala.

In landscapes Aston Knight shows an admirable work, and there are striking canvases by Gosselin, Gueldry, Bouchoc, Brugairrolles, Cachoud, Chigot, Waidmann, Girardet, Guignard, Iwill, Nozal, Regamey, Remond, and Le Gout-Gerard.

The sculptures include two busts by Denys Puech, a bust of Velasquez by Stanislas Lami, and one of M. Leonce Benedite by Paul Paulin.

"Les Quelques," an association of twenty-five women artists, is holding its annual exhibition at the Chaîne and Simonson galleries in the Rue Caumartin. The display is an interesting one, and has several superior canvases. Among those best represented are Mmes. Cazin, Desbordes Jonas, Galtier Boissière, Duranton, Devolve Carrière, Paule Séailles, Stettler, and de Boznan-ska and Milles. Beatrice How, Florence Este and Ethel Carrick (the last three Americans). There are also some sculptures by Mmes. Geneviève Granger, Wallis, Sara Morris Greene, Bernieres-Henraux, Poupelet, Millet, Klee, Druon, Dannenberg, Beveridge and Pichon.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Architectural League, 215 West 57 St.—Annual Exhibition, to open Feb. 18.
 Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
 Cottier Galleries, 3 East 40 St.—Paintings by W. Gedney Bunce.
 Ehrich Galleries, 463 Fifth Ave.—Early Italian paintings.
 V. G. Fischer, 467 Fifth Ave.—Special exhibition of selected Old and Modern Masters.
 Folsom Gallery, 396 Fifth Ave.—Portraits and paintings by M. Jean McLane to Feb. 11.
 E. Gimpel & Wildenstein, 636 Fifth Ave.—Early Italian paintings to Feb. 18.
 Hispanic Museum, 156 St. West of Broadway—Sculptures by Prince Paul Troubetzkoy.
 Katz Galleries, 103 West 74 St.—Paintings by Guy C. Wiggins and etchings by Will J. Quinlan, to Feb. 13.
 Knoedler Galleries, 355 Fifth Ave.—A collection of 18th century prints.
 Dog paintings by Percival Rosseau, to Feb. 11.
 Macbeth Gallery, 450 Fifth Ave.—"30 Paintings by 30 American Artists," to Feb. 15.
 Metropolitan Museum—Special memorial exhibition of works by Winslow Homer.
 Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
 Montross Gallery, 550 Fifth Ave.—Paintings by Childe Hassam. Opens Feb. 1.
 Powell Gallery, 983 Sixth Ave.—Paintings by C. Helen Simpson, to Feb. 18.
 Photo-Secession Galleries, 291 Fifth Ave.—Water colors by John Marin.
 Union League Club.—A group of American paintings. Opens Feb. 9.

AUCTION SALES.

Clarke's Art Rooms, 5 West 44 St.—The stock of antiques of Mr. Frank Bowles at premises, 345-351 Fourth Ave., at 2 P. M. each day.
 Fifth Avenue Art Galleries, 3-5 West 45 St.—Antique tapestries, furniture, objets d'art. The property of Mons. X. Feb. 10, 11, at 2.30 P. M.
 Fifth Avenue Auction Rooms, 333-341 Fourth Ave.—The collection of rare antiques formed by the late Eugene Benson, Feb. 4, at 3 P. M.

HOE SALES DATES.

American Art Galleries, 6 East 23 St.—Art objects, Feb. 15-28 and March 1-3, 2.30 P. M., and Feb. 18-28, 8.15 P. M.
 Mendelssohn Hall, 113 West 40 St.—Paintings, Feb. 16, 17, 8.15 P. M.

EXHIBITIONS NOW ON.

Loeb Memorial Display.

A memorial exhibition of the works of the late Louis Loeb closes at the Lotos Club this evening. The display was interesting and a deserved tribute to the dead artist, too soon called away, but contained really nothing of note that has not been seen and noticed before. The exhibition, as did previous ones, evidenced how the dead painter had advanced from his earlier and somewhat saccharine landscapes, to the production of figure work and portraits, characterized by dignity and seriousness of feeling and treatment, and rich color quality. The "Jessica," loaned by Mr. Snithers, the "Miranda" from Mrs. Bonner, and the "Byblis" of Dr. Humphreys, it was a delight especially to see again.

Portraits by Harrington Mann.

After Francois Flameng's hard, if brilliant fashion plates, it is a pleasure of contrast, to see and study at the Knoedler Gallery, No. 355 Fifth Ave., this week, 14 portraits by Harrington Mann, the English artist who paints with sincerity, skill and true artistic feeling. There are no staring, overcoiffed and dressed women in Mr. Mann's canvases. He paints his sitters more as they are than as they might perhaps sometimes like to appear, but

he gives the natural expression that makes them creatures of flesh and blood, with "like passions to ourselves" and does not, like MM. Flameng, Koppay, and other foreign portraitists who come to New York, make them dressmaker's and milliner's puppets.

The presentments of Mrs. C. D. Barney, Mrs. Horace Harding and the Countess de la Greze are excellent, and good likenesses. He has painted Miss Marie Tempest as she is, faithfully and effectively, but his presentment of Miss Grace George is marred by a hard background, which tones too much with the figure, to make the latter stand out although the portrait is a good one.

Mr. Mann's groups of Mothers and Children, suggestive of Gainsborough in composition and coloring are most effective. He is a thoroughly well equipped and able portraitist.

In the same gallery are some miniatures by Miss Alice Riddle Foster, unusually good in drawing and color, but none of them inspired, while faithful in likeness for the most part, and no doubt satisfactory to their owners.

Miss McLane's Portraits.

Miss M. Jean McLane (Mrs. Johansen), is showing at the Folsom Galleries, No. 396 Fifth Ave., through Feb. 11, 24 portraits, mostly of mothers and children. The artist, whose strong work has been commended before in these columns, reveals herself in this attractive little display, as sympathetic a student and painter of motherhood and childhood as Miss Cassatt and Miss Lydia Emmet. Sympathy and feeling, in fact, are the characteristics of her work and with good knowledge of figure drawing and an unusual colorist, she translates the varying moods and expressions of mothers with their children, and of the latter, both truthfully and convincingly.

The "Girl in Green," seen before, remains one of her best achievements, finely drawn and posed, excellent in expression and good in color. "The Hilltop" is also an unusually good group, well composed and instinct with life and movement. An unusually strong show for a woman painter.

Early Italian Pictures.

At the E. Gimpel and Wildenstein Galleries, No. 636 Fifth Ave., there are on exhibition through Feb. 18, seven carefully chosen examples of famous early Italian painters, which make up an unusual and rarely beautiful little display. There is a bust portrait by Andrea del Sarto, in color quality, modeling and expression an alluring work, a little bust portrait of Alde Manuzio by G. Bellini, which might be called an "Italian Holbein," a superb bust portrait of a daughter of Cosmo de Medici by Bronzino, exquisite in quality and detail, a quaint "Adoration of the Magi" by Folchetto and a triptych, a fine example by Don Lorenzo.

One need not quarrel with the attributions of these early works. They speak for themselves in quality and beauty.

Wiggins at Katz's.

An exhibition of fifteen canvases by Guy C. Wiggins opened at the Katz Galleries, 103 West 74 St. on Monday to continue until Feb. 11.

The display, which includes shore pictures, landscapes and street scenes, is uniform in quality and shows the artist at his best. At the end of the gallery an important canvas, "Lincoln Square, Winter," is placed. It represents that locality during a snowstorm, and is realistic, while possessing charm of

color and subtle atmospheric effects. "Potter's Dock, Noank, Conn.," was shown at the recent Corcoran Gallery display and has been noticed in the *Art News* for its charm of tone, out-door feeling and good light. The "Church on the Hill," is a lovely landscape, good in color values and with fine distance. "Slaughter House Hill," a broad sweep of hillside, is tender in tone and well lit, while "Morning on the Mystic" has a good sky and is lovely in color. "Noank Docks," a boat scene, shows vigor and is a truthful rendition.

All the canvases show a truth of perception, keen observation and are decidedly in advance of any work yet shown by this artist.

Will J. Quinlan, whose interesting color work is familiar to all art lovers, is holding an exhibition of etchings also at these galleries. These are original in composition, with remarkable qualities of light and shade. The display includes typical American subjects such as New York street scenes, beach scenes, marines, and landscapes.

Union League Display.

The first exhibition under the auspices of the new Art Committee of the Union League Club will open Thursday next, Feb. 9. It will be made up of a group of works by leading American marine and landscape painters. The exhibitors will be Henry W. Ranger, Cullen Yates, Louis Paul Dessar, Albert L. Groll, Paul Dougherty, Frank DeHaven, Edward Potthast, Gifford Beal, F. Ballard Williams, Gardner Symons, William Keith, Emile Carlsen, and George H. Bogert. Two unusual examples of Blakelock will also be shown. The purpose of the Art Committee is to give five or six exhibitions during the season. The next one which will take place in March will include the works of American landscape and figure painters.

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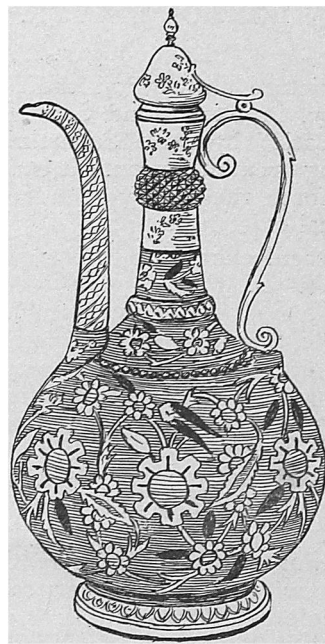
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AROUND THE GALLERIES.

Mr. H. Van Slochem returned last week on the Mauretania and brought with him a few choice old masters, which are now at his galleries, No. 477 Fifth Ave. All come from famous private collections and are well worthy the attention of the discriminating connoisseur.

Mr. Emile Sperling of Kleinberger Galleries, arrived from Paris on the Lusitania, yesterday.

Mr. Emil Rey of Seligman and Co., returned from a brief holiday trip to Paris on La Savoie last week, and is now at the Galleries, No. 7 West 36 Street.

Count Aviglio Trotti of Paris, with the Countess Trotti and Miss Frances Duff sailed on the Mauretania on Wednesday. The Count has been at the Plaza Hotel for some weeks past, having brought over a selected number of old masters for the inspection of American collectors. It is said that he found business dull, but made a few sales.

Mr. Frank Partridge, who spent January in London, returned last week on the Mauretania and is at his gallery, No. 741 Fifth Ave.

The Gallery of Victor G. Fischer, No. 467 Fifth Ave. (formerly the Oehme galleries), has become a favorite resort of connoisseurs and Mr. Fischer is naturally pleased by the cordial welcome and appreciation of his unusual collection of old masters and modern pictures that has been extended by collectors, artists and dealers. Meanwhile, his beautiful galleries in Washington are filled with a collection of Chinese and other rare porcelains, jewelry, etc., made by Gorer and Dreicer of London and New York. This exhibition will be followed by others of a like character. Mr. Fischer has made several important sales of pictures from the collection he brought from Washington, and has taken over the unexpired portion of Mr. Oehme's lease of his galleries which has some years to run.

Mr. Raphael Ichenhauser of London arrived on the Mauretania last week to close the affairs of the Anglo-American Art Company of which his brother, the late Julius Ichenhauser, was president, and is now at the galleries, No. 523 Fifth Ave. Mrs. Julius Ichenhauser came over with Mr. Ichenhauser, her brother-in-law, to assist in settling the company's affairs.

Mr. Arthur J. Sulley of London, who has been making his annual visit to New York, sailed for home on the Mauretania on Wednesday.

Arthur Tooth and Sons have leased the store and basement, No. 537 Fifth Ave., for a term of years.

Among recent importations by Mr. H. G. Kelekian are collections of Persian and Hispano-Moresque potteries and lustre ware, which are now at his gallery, No. 275 Fifth Avenue.

Thirty oils by thirty leading American painters are on exhibition at the Macbeth Gallery, No. 450 Fifth Ave., until Feb. 15. The display opened on Thursday. Notice will be made next week.

An exhibition of works by Claude Monet, representative of all periods will open at the Durand-Ruel galleries, No. 5 West 36 St., on or about Wednesday next, Feb. 8, to continue through Feb. 25.

A collection of fine 18th century prints in color is now on exhibition in the lower gallery at Knoedler and Co.'s No. 355 Fifth Ave. Notice will be made next week.

Following the exhibition of portraits and figure works by Jean McLean (Mrs. Johansen) at the Folsom Galleries, No. 396 Fifth Ave., which will close next Saturday, Feb. 11, will come a display of landscapes by Lewis Cohen.

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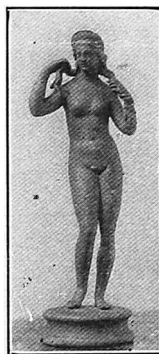
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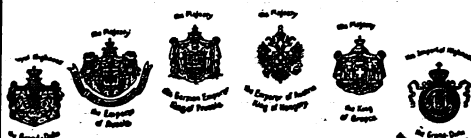
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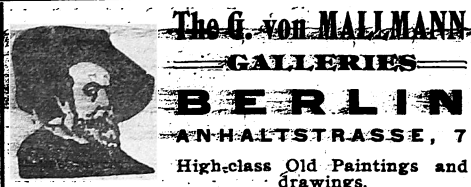
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